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A Theatre Library

*A BIBLIOGRAPHY OF
ONE HUNDRED BOOKS
RELATING TO THE THEATRE*

by

ROSAMOND GILDER



THEATRE ARTS, INC.

for

NATIONAL THEATRE CONFERENCE

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ABOUT THE AUTHOR

ROSAMOND GILDER was born in New York City and is the daughter of the late Richard Watson Gilder, poet and editor of *The Century Magazine*.

Her first book was the biography of her father, her second a translation of the life of Emma Calvé. She has devoted herself to the study of the theatre, and her recent book, *ENTER THE ACTRESS*, is a history of the first women in the theatre. She has contributed many articles to *Theatre Arts Monthly*, *The Outlook* and *The Saturday Review*.

INTRODUCTION

TWENTY years ago the theatre lover whose devotion ran not only to the thing itself but also to talk about the thing, would have found a five-foot shelf far too ample for the indispensable theatre books which were available in English. He could have filled it, to be sure, with rare and precious volumes, source material, and the writings of one or two far sighted critics and historians, but he would have been able to secure very little concerning the theatre as a whole. Interest centered on dramatic literature, or the personal idiosyncrasies of actors, while little or no attention was given to that which made the theatre the dominant form of artistic expression in certain important periods of civilization, nor to the æsthetic and technical problems of the many-sided art of the stage. Today a complete change has taken place. The five-foot shelf could be stretched to many yards. Every book lover has his selection of books on the theatre as well as those on the other arts. Whole libraries are devoted to the theatre alone, book shops specialize in the subject and every publisher's list boasts its theatre section.

The change was brought about by a revolution in the theatre itself, a revolution which had its roots in the pioneer work of such groups as the Meiningen Players in Germany and Antoine in Paris, and its prophets and spokesmen in Appia and Gordon Craig. Their theories were eagerly caught up by leaders in the experimental theatres of both Europe and America and brought to

achievement on the stages of three continents. Stanislavsky and the Moscow Art Theatre, Copeau at the Vieux Colombier, Reinhardt in Germany—to take but three out of a long list—experimented each in his own way with the ideas of the new stagecraft, which was, in essence, a revaluation of the theatre in terms of its various creative arts.

The first flood of literature which accompanied this so-called new movement in the theatre was definitely controversial and descriptive, but publications covering a wider field soon followed. From the ardent espousal of a cause, the writers and workers in the theatre turned to a study of backgrounds and the elaboration of a new æsthetic. Scholars who had long labored in the field of research, found their conclusions eagerly studied by workers who wished not merely to reproduce the past, but to understand the physical and spiritual structure and functioning of theatres that had produced a Sophocles or a Shakespeare. Stage construction, acting methods, costume conventions, the relation of audience and player and a thousand other details became as important to the investigator as the more familiar literary aspects of the drama. The theatre was rediscovered as an active, visual, and many-sided art.

The lively public interest excited by the successes of the experimental groups was accompanied by increasingly valuable literary comment. Little by little the theatre, long outcast from the university where it had once flourished, began to find its way back into the seats of learning. With Professor Brander Matthews' appointment to the Chair of Dramatic Literature at Columbia, the first of its kind in America, the drama came honorably into line with the other branches of literature. A still

greater victory was won by Professor George Pierce Baker at Harvard, where, in spite of a traditional New England intolerance of things theatrical, 47 Workshop represented not only dramatic literature, but an actual theatre laboratory in which dramatic technique could be tried out in the test-tube of production.

The Department of Drama at Yale today, with its elaborate post-graduate courses in all the arts of the theatre (except acting), with its magnificent theatre and complete equipment for teaching and research, testifies to the fact that the study of the theatre has been definitely ranked with that of the other fine arts. It has been rediscovered as an educational asset and many hundreds of institutions of learning, including almost all the more important universities, colleges and high schools throughout the country have added laboratory stages to their reorganized courses on the history and theory of the theatre.

Books on the theatre both stimulated and accompanied these wider developments. Where one was published twenty years ago, twenty crop up today in the course of a season. Libraries, colleges and individual collectors have created a demand that did not exist before, and, more important still, this wider audience has tempted able students, historians and essayists to devote themselves to a study which for years was largely neglected. The increasing interest in books on the theatre, and the increasing need of forming practical libraries for students and workers has led to the compilation of the following bibliography of a hundred modern books on the theatre. It aims primarily at providing an actual buying list of books available in English for the librarian, teacher and book lover, but it has also been

arranged in such a way as to form a reading guide for those who are studying the history of the stage.

In order to achieve these ends effectively, a number of limitations have been established, to which, however, exception is taken whenever expedience requires. Usefulness being more important than pedantic consistency, the rule, as in all good grammars, is followed, whenever necessary, by its exception. In the first place, the books are, as already mentioned, all in English, except in the case of that group of illustrated books which have been included because the pictures they contain dominate the text and tell a tale which needs no translation. Further, the books which are given the hundred numbers, are all in print, except those which have so recently been dropped from the publishers' lists that they are easily secured, or those which are of such great value that they should be hunted for even beyond the doors of the publishing house. Book shops, especially those specializing in theatre titles, will often have such volumes on their shelves, or can find them easily, and a little effort is well rewarded when it adds a treasure to the library shelf.

The pursuit of the unattainable is, indeed, one of the delights of book buying, and the text under the main, numbered titles often includes items which, it is hoped, will urge the reader on to that enticing sport. This compilation, however, has no pretensions to bibliophilic lore. Book collecting in the theatre field is a delightful avocation and one, at the present moment, rich in possibilities. The auction rooms abound in alluring items, but the books here suggested are ones that can be picked up in secondhand shops, or traced through the catalogues of the larger dealers. They are easily discovered and worth a search which is in itself diverting.

Another limitation is that technical books on the various aspects of stagecraft are not included, books which deal with lighting, the construction of scenery, costume, make-up or little theatre management. These can easily be added to any library that has a firm foundation of historical, theoretic and general books on the theatre. They should be selected in view of the immediate needs of the person or group involved and are the next step after a thorough grounding has been acquired.

A final limitation is that no plays are included, except those which carry in their notes and introductions information nowhere else available. There are many excellent anthologies and collections which can easily be secured. The field of dramatic literature is so wide that individual tastes and needs must necessarily control such selection. Many libraries already contain the standard dramas, others will specialize in certain individuals or periods. Here only those plays are used which help to bridge one of the many gaps that occur in the English record of the theatre. For the same reason, biography and criticism, though not included, are occasionally resorted to in order to fill a vacancy. Certain spots remain weak, however, even when supported by exceptions, and in such cases a number of titles are listed under one unimportant book, which is given the prominence of a number in order that a particular period or country shall not be entirely unrepresented. The barren spaces are an interesting indication of the comparatively short time that theatre history has been studied with interest in the English-speaking countries. The Oriental theatre is poorly represented except in the general works. No authoritative work covering the entire history of the French or of the German stage has yet been published

in English. Rennert's very interesting *Spanish Stage* is out of print, and the Italian theatre was known until recently only by the books on the *commedia dell' arte*. With an increasing demand for books on the theatre, these blank spaces will slowly be filled, in the meanwhile much information can be found in the current and back numbers of *Theatre Arts Monthly*, which, besides being the best account of the theatre of today, keeps the theatre of the past constantly alive by its special articles, translations and pictorial record. The back numbers of *The Mask*, which is unfortunately not being published at present, are rich in theatre lore, especially as it relates to the Italian stage. The editors of both these magazines, Edith J. R. Isaacs, by her generous and broad-minded direction of the *Theatre Arts Monthly*, and Gordon Craig in his violent, controversial and always stimulating conduct of *The Mask*, have done much to bring about that interest in, and appreciation of, the recorded theatre to which these many titles testify.

The books here presented are chosen with a view to comprehensiveness and concentration, those that contain the most recent and complete statement on a subject being given preference to more classic studies. These are, obviously, not source books for research, but the authoritative pronouncements of scholars who have brought together material from public record and private archive for the instruction of the student and the delectation of the amateur. The monumental works of such authorities as Creizenach, d'Ancona and Petit de Julleville have not been translated, but E. K. Chambers ranks with this group as a leading exponent of Mediæval and Elizabethan stage lore, and this period is thoroughly represented in English. The names of Chambers, Greg,

Boas, Lawrence and, for a later period, Allardyce Nicoll are guarantees of scholarship, accuracy and meticulous thoroughness of detail. It is to be hoped that sooner or later the works of the great continental authorities will find their way into English translation.

It would seem the height of temerity to undertake the compilation of so brief a bibliography for so vast a subject, were it not for the fact that a practical and unpretentious guide is constantly in demand. The dominant idea has been to be of immediate service and at the same time to indicate where and how more complete information may be obtained. All the important books on the theatre contain bibliographies which can be used by those wishing to go into detail in special fields of interest, and these have been noted in the text. R. W. Lowe's *Bibliographical Account of English Theatrical Literature* (1888) and other bibliographical studies will be found interesting to the collector but of no value to those wishing to buy books in the market today. There are a number of lists, annotated and otherwise, catalogues of libraries such as that of the Allen A. Brown collection in the Boston Public Library, and W. B. Gamble's catalogue of references to stagecraft and scenery in the New York Public Library which are immensely interesting to the student, but again of little use as a buying list. Bibliographies and lists without comment and elucidation are useless to the beginning student and the book buyer, and it is hoped that the very informality and discursiveness of the suggestions herein contained will give the following list what little value it may have.

The compiler of this bibliography is more conscious than any one else could be of the pitfalls that beset such an undertaking and of those among them into which she

has fallen headlong. There are sins of omission and commission without number. The necessity of selecting one volume out of many will inevitably annoy the partisans of the neglected book. The choice between accuracy and style is sometimes painful, yet good bibliographies and indexes must sometimes reluctantly be permitted to outweigh a witty phrase. For all these, and for many other shortcomings, the author begs indulgence, and hopes that those who work with the list will find in it, in spite of its faults, the guidance they desire. The study on which they are here embarking is one of the most delightful in all art and literature, for the theatre under one's hat, when embellished by the aids to imagination these books can provide, is almost as good to read about as to see. A Theatre Bookshelf with these volumes as a nucleus will develop in the direction best suited to the taste and needs of the collector. Its faults will be corrected by increasing knowledge and experience and he will discover before long that the Shelf has grown into a true Theatre Library.

A THEATRE LIBRARY

I. GENERAL

1. THE THEATRE, 3,000 Years of Drama, Acting and Stagecraft, by *Sheldon Cheney*. Longmans, Green: 1929. (\$5.00; 42/—.)

Sheldon Cheney's *The Theatre* is a convenient single volume history of the stage. It covers the entire range of theatre history in lively and comprehensive terms, taking acting, stagecraft and playwriting in its stride and presenting the whole subject with ease and authority. Many illustrations and an index and bibliographical notes complete its usefulness. *The Theatre from Athens to Broadway*, by Thomas Wood Stevens, (Appleton: 1932) is a brief, informative survey of theatre history.

2. A HISTORY OF THEATRICAL ART IN ANCIENT AND MODERN TIMES, by *Carl Mantzius*. Duckworth: 1903-1921. (Vols. 1, 2, 3, 4 and 5, \$6.00 each; Vol. 6, \$12.00.) England. (Vols. 2, 3, 4, 5, 18/— each; Vol. 6, 28/—.)

An indispensable general history of the theatre is that of Carl Mantzius, Danish actor and scholar. Some of the volumes are out of print, but are well worth a search. Volume I, *The Earliest Times*, covers briefly the pre-historic theatre, and the early theatre in China, Japan and India and then takes up in detail the theatres of Greece and Rome. All six volumes are illustrated and indexed; (Volumes I, II and III carry bibliographies as well). Volume II is devoted to *The Middle Ages and the Renaissance*, covering ecclesiastical and secular

plays, and devoting a section to the *Commedia dell' arte*. A special chapter on the stages of Italy, Spain and England during the Renaissance is of particular interest to students.

Volume III is a presentation of the *Shakespearean Period* in England, with emphasis on general theatrical conditions as well as on the actor's art. Volume IV, *Molière and His Times*, traces the development of the French stage and gives an extended account of Molière's theatre, actors and audiences.

Volume V, *Great Actors of the 18th Century*, is devoted largely to the German theatre and the work of leading actors and producers—Caroline Neuber, Schröder, Iffland, etc. It also describes important French and English actors of the time—and devotes a section to the School of Voltaire in playwriting. Betterton, Cibber, Garrick and their influence on the English stage are discussed in detail.

Volume VI, *Classicism and Romanticism*, is the closing volume of Mantzius' history and is in three parts: Part I devoted to the English theatre under the aegis of Sheridan, the Kembles and Kean. Part II to France with Talma and the Romantics. Part III to Weimar and the German Romantic school.

3. STAGE DECORATION, by Sheldon Cheney. John Day: New York, 1930. (\$10.00.) Chapman & Hall. (42/—.)

A complete study of stage decoration from the Greeks to the moderns with 250 pictures illustrating the development of scenic art in its relation to the modern stage. The so-called "new movement" is well presented and the two types of modern stage, the pictorial and the formal, or architectural, stages are thoroughly discussed. See also Nos. 80-81 and 82-100.

W. B. Gamble's *The Development of Scenic Art and Stage Machinery* is an invaluable bibliography of the entire subject. It is published by the New York Public Library (New York, 1928) and presents an exhaustive list of the books, articles and photographs on theatre matters to be found in that library. Mr. Gamble's arrangement of the material and his brief notes on each title make it a valuable guide to the literature on scenic art.

4. THE DEVELOPMENT OF THE THEATRE, by *Allardyce Nicoll*. Harcourt, Brace: 1927. (\$10.00.) Harrap. (42/—.)

A one-volume study, amply illustrated, of theatre buildings and stages from Greece onward. The chapters on the Greek theatre and the *commedia dell' arte* are well presented. In the modern field emphasis is placed on the English theatre, while continental stagecraft is less adequately handled.

5. THE DEVELOPMENT OF DRAMATIC ART, by *Donald Clive Stuart*. Appleton: 1928. (\$6.00; 21/—.)

A thorough and scholarly study of the development of dramatic art from its origins in prehistoric times to its present state. Covering more ground than William Archer's "essay in revaluations," *The Old Drama and the New* (No. 32), which begins with the Elizabethans, it deals, as does Mr. Archer, with plays and playwrights, emphasizing the writers whose work brought about change or development in the drama. A bibliography of plays and anthologies for each period will be found particularly useful to both the teacher and the student. Brander Matthews' *The Development of the Drama* (Scribner) is still one of the most sound and readable of the general histories of dramatic literature.

II. FROM THE GREEKS THROUGH THE RENAISSANCE

6. THE ATTIC THEATRE, by *Arthur Elam Haigh*. Third edition edited by A. W. Pickard-Cambridge. Oxford Univ. Press: 1907. (\$4.70; 14/—.)

A scholarly presentation of the subject with emphasis on the construction and equipment of the Greek theatre. Details of scenery, costume, acting and staging are described and the many controversial points related to them clearly presented. The lists of authorities consulted give an excellent idea of the wealth of available material on this subject. Illustrated: index.

The foundation stone of any discussion of the origins of the drama is, of course, James G. Frazer's *The Golden Bough*, available in a one volume edition (Macmillan: 1923). Jane Ellen Harrison's *Ancient Art and Ritual*, (Holt; Norgate: 1913) is a convenient short statement of the subject. A detailed study of all the known facts is presented by A. W. Pickard-Cambridge in his *Dithyramb, Tragedy and Comedy* (Clarendon Press, Oxford: 1927). He takes issue with Professor Murray, F. M. Cornford and Miss Harrison on certain of their theories. Other important books on ritualistic origins are F. M. Cornford's *The Origin of Attic Comedy* (Arnold: 1914), W. Ridgeway's *The Dramas and Dramatic Dances of Non-European Races* (Macmillan: 1910) and Jane Ellen Harrison's *Themis* (Cambridge Univ. Press: 1912).

7. *THE GREEK THEATRE AND ITS DRAMA*, by Roy C. Flickinger. Chicago Univ. Press: 1926. (\$5.00.) Cambridge Univ. Press. (22/6.)

More general than Haigh, Flickinger also disagrees radically with certain of the former's conclusions, so that the two books taken together give a general idea of the state of learning in relation to the Greek theatre. Flickinger also describes the conventions and content of the Greek drama in relation to its environment and traces its influences on mediæval and modern developments. Generously illustrated: bibliography and index.

8. *EURIPIDES AND HIS AGE*, by Gilbert Murray. Henry Holt: 1913. (\$1.25.) Thornton Butterworth. (2/6.)

Gilbert Murray, incomparable translator of Euripides, presents in his study of the Greek poet, not only the great dramatist himself, his career and his development as a playwright, but a description of the times in which he lived and by which alone he can be understood.

A fresh and vivid study of the Greek point of view and its expression in art and literature is presented in Edith Hamilton's *The Greek Way* (W. W. Norton; Dent: 1930). The chapters on the three great playwrights, on Tragedy, and on the Comedy of Aristophanes are particularly valuable and illuminating to the student of the theatre. John Addington Symonds' *Studies of the Greek Poets* (Macmillan; Black: 1920) is useful as a background to an understanding of Greek poetry and Greek thought. A. E. Haigh's *The Tragic Drama of the Greeks* (Oxford Univ. Press) is a standard work on the subject. Special studies of the Greek dramatists are available, such as H. W. Smyth's

Æschylean Tragedy (Univ. of California Press; Cambridge Univ. Press: 1924), Gilbert Norwood's *Greek Tragedy* (Luce: 1920) and his *Greek Comedy* (Luce: 1931) and the short studies in *Our Debt to Greece and Rome* series (Longmans, Green; Harrap) which trace the influence of the Greek dramatists on later generations, while Nietzsche's *The Birth of Tragedy* (Macmillan: 1924) is still a source of inspiration—a stirring and stimulating analysis of the tragic impulse.

The recently published collection of *Ten Greek Plays* (Oxford: 1930), translated by Gilbert Murray and others, with an introduction by Lane Cooper, is a convenient anthology, and the seven volumes of the "World Drama Series" edited by Robert Metcalf Smith (Prentice-Hall) arranged as to types—tragic, comic, philosophic, social, etc., forms a convenient background collection of dramatic literature beginning with the Greek.

9. ARISTOPHANES, by *Louis E. Lord*. Longmans, Green: 1925. (\$2.00.) Harrap. (5/—.)

Is a short study serving as an introduction to the Old Greek comedy, which should be supplemented wherever possible by translations of the plays. That of B. B. Rogers in the Loeb Classical Library (Putnam; Heinemann) is excellent. The New Comedy is treated in the general books on the theatre, particularly Mantzius (No. 2) but can be studied in greater detail in F. A. Allison's translation of Menander (Putnam; Heinemann: 1921) which has notes and biographical details as well as the principal fragments of his plays. Legrand's *New Greek Comedy*, translated by James Loeb (Putnam: 1917) is a more detailed treatment of the subject which should be secured if possible.

Aristotle is, of course, the source from which is derived most of our information concerning the Greek drama. Extracts from the *Poetics* will be found in Barrett H. Clark's *European Theories of the Drama* (No. 73) and there are also many translations available, of which S. H. Butcher's is the standard and that of Bywater (Oxford) excellent. A. S. Owen's *Aristotle on the Art of Poetry* (Oxford: 1931) is an illuminating commentary and contains material of much value to the student of the drama.

10. MASKS, MIMES AND MIRACLES, *by Allardyce Nicoll*. Harcourt, Brace & Co.: 1931. (\$15.00.) Harrap. (42/—.)

Allardyce Nicoll has brought together in this indispensable volume a vast amount of important and illuminating information on the non-literary theatre of Greece, Rome and Italy. He treats of the theatre of the streets, that inchoate, raucous and ribald theatre which has always existed for the delight of the people but which, by its very nature, has left only scattered traces in the records of the past. This volume reviews all the available information, presenting it clearly and engagingly and illuminating the whole with over two hundred illustrations which are in themselves a mine of information. Section I and II is devoted to the mimes of Greece and Rome, section III to the Middle Ages and the miracle plays, section IV to the *commedia dell' arte*. An appendix on the *commedia* giving alphabetical lists of parts, actors and scenarii, together with an excellent index and copious bibliographical notes with the text, make available a mass of information. As the mime, like the *commedia* was largely the product of the actor, this book forms the basis of any study of that branch of the theatre's art.

11. *SENECA AND THE ELIZABETHAN TRAGEDY*, by *F. L. Lucas*. Macmillan: 1922. (\$2.50.) Cambridge Univ. Press. (7/6.)

Very little has been written on the Roman theatre outside the general histories. Mantzius (No. 2), E. K. Chambers (No. 12) and Allardyce Nicoll in his *Masks, Mimes and Miracles* (No. 10) treat the subject at length. Seneca and the influence of Senecan tragedy can be studied in this volume by F. L. Lucas and the works of Terence and Plautus in Gilbert Norwood's *Writers of Greece and Rome* (Oxford) as well as in his *The Art of Terence* (Blackwood: 1923). An excellent recent translation, with introduction and notes, is that of *Three Plays of Plautus* (Dutton; Routledge: 1925) by Wright and Rodgers, while good translations of Plautus and Terence are also to be found in the Loeb Classical Library (Putnam; Heinemann).

12. *THE MEDÆVAL STAGE*, by *E. K. Chambers*. Oxford Univ. Press: 1903. (\$12.00; 36/—.)

Chambers' two thick volumes are so thorough and so complete that they amply cover this particular period. He treats of Minstrelsy, Folk-drama, Religious Drama and the Interlude both on the Continent and in England. A long list of source books, as well as bibliographies for each chapter, copious notes and an excellent index make the book indispensable for the student. Mantzius (No. 2), Vol. II and Cheney (No. 1) touch on this period. Hone's *Ancient Mysteries* can occasionally be found and should be secured if possible. Other titles will be found under No. 20.

13. *ENTER THE ACTRESS, THE FIRST WOMEN IN THE THEATRE*, by *Rosamond Gilder*. Houghton Mifflin: 1931. (\$5.00.) Harrap (15/—.)

In treating of the entrance of women into theatrical affairs, the author presents a series of studies of the theatre in various ages. Chapter II on Hrotsvitha, the playwright-nun of Gandersheim, is useful as a study of the one playwright of the tenth century whose work has survived. Other chapters can be read in connection with the periods with which they deal: Isabella Andreini for the *commedia dell' arte*, Madeleine and Armande Béjart for the theatre of Molière. There are chapters on the Restoration, the French Revolution, Germany and the early nineteenth century in England. Illustrated: index.

14. SCENES AND MACHINES ON THE ENGLISH STAGE DURING THE RENAISSANCE, by *Lily B. Campbell*. Macmillan: 1923. (\$5.00.) Cambridge Univ. Press. (15/—.)

In addition to developing her particular subject—the birth of machinery on the English stage—Miss Campbell gives an account of the growth of scenic art in Italy during the fourteenth and fifteenth centuries and the influence of Vitruvius on that development. Her book takes us past Shakespeare to D'Avenant, but her research in the earlier period is so important that it should be studied in connection with the Italian theatre as well as the English. Illustrated: index. Miss Welsford's *Court Masque* (No. 22) has much valuable information concerning the Renaissance theatre.

15. THE RENAISSANCE IN ITALY, by *John Addington Symonds*. 2 vols. Scribner: 1906. (\$3.75). John Murray. 7 vols. (12/— each.)

Places the drama of Italy during the Renaissance in its relation to the entire literary output of this period. In his chapter on the drama in the second volume, he gives a brief account of the influence of the later

comedy. He describes the plays of Bibiena, Ariosto and Machiavelli and discusses the *commedia erudita*. Symonds' translation of the *Memoirs* of Carlo Gozzi, with his essay on the Italian impromptu comedy is desirable if it can be obtained. Chatfield-Taylor's *Goldoni* (Duffield: 1913), and the recent edition of Goldoni's *Memoirs* (Knopf: 1926) with an introduction by W. A. Drake, are valuable as supplementing the incomplete record of the Italian stage.

16. ITALIAN COMEDY, *by Pierre Duchartre*. John Day: 1928. (\$10.00.) Harrap. (42/—.)

This important study of the *commedia dell' arte* is at last available in English. It is profusely illustrated and is indispensable. Winifred Smith's *Commedia dell' Arte* (Columbia Univ. Press), unfortunately out of print, is an excellent presentation of the subject and should be secured if possible. It contains one or two plates, a bibliography and an index. For those who read French, Constantin Mic's *Commedia dell' Arte* is another invaluable volume, as is also Beijer and Duchartre's *Recueil de Plusieurs Fragments des Premières Comédies Italiennes* (No. 84) and Nicoll (No. 10).

17. ITALIAN ACTORS OF THE RENAISSANCE, *by Winifred Smith*. Coward-McCann: 1930. (\$3.50.)

Gives an account of some of the leading actors of the period with interesting quotations from contemporary sources. For Isabella Andreini, the first great actress of Europe, see *Enter the Actress* (No. 13). Back numbers of *The Mask* and Maurice Sand's *Masques et Buffons* published in English as *The History of the Harlequinade* (Martin Secker) give some account of the actors of the *commedia* and of their chroniclers. M. Willson

Disher's *Clowns and Pantomimes* (Houghton Mifflin; Constable: 1925) describes the predecessors and successors of the *commedia* characters—the harlequins, clowns and comedians of all times and places and is copiously illustrated. Cyril W. Beaumont has written a delightful *History of Harlequin* (Beaumont: 1926) which is also lavishly illustrated and full of entertaining material. An important section of Allardyce Nicoll's *Masks, Mimes and Miracles* (No. 10) is devoted to the *commedia dell' arte*. It contains among other valuable material an alphabetic list of the principal actors and actresses of the *commedia*. For modern developments in Italy see Nos. 45, 46, 70-72, and 97.

III. THE THEATRE IN EUROPE AND AMERICA

GREAT BRITAIN

18. BRITISH DRAMA, by *Allardyce Nicoll*. Crowell: 1925. (\$3.00.) Harrap. (10/6.)

Is a general history of the British drama in one volume, which serves as a convenient background for more detailed studies of the English stage. Illustrated: descriptive bibliography and index. Felix Emanuel Shelling's *English Drama* (Dutton; Dent) is a standard scholarly work on the subject, covering the Elizabethan period in detail and carrying its account of the English drama through Sheridan with a final chapter on the period between Sheridan and Wilde. William Archer's vivid "essay in revaluations" (No. 32) deals with the British drama up to and including Shaw, Galsworthy and the Irish theatre. Allardyce Nicoll's *The English Stage* and H. Barton Baker's *History of the London Stage, 1576-1903* (Dutton; Routledge: 1904) are the best general histories of the English stage and should be included if possible.

19. THE CAMBRIDGE HISTORY OF ENGLISH LITERATURE, edited by A. W. Ward and A. R. Walter. Vols. V and VI. The Drama. G. P. Putnam's Sons: 1910. (\$5.00 a vol.) Cambridge Univ. Press. (25/— a vol.)

The fifth and sixth volumes of this monumental history of English literature are devoted to the drama and contain important material written by specialists, no-

tably a chapter on early *Religious Drama* by W. Creizenach; Ward on the *Origins of English Drama*, George Pierce Baker on the *University Wits*, etc. Volume VI contains chapters on the leading pre-Cromwellian playwrights, Ben Jonson, Chapman, Marsten, Dekker. A short general bibliography in each volume, as well as detailed bibliographies on each chapter, containing lists of plays as well as titles of critical and historical works and a table of dates completes a very valuable and indispensable reference book.

20. HISTORY OF ENGLISH DRAMATIC LITERATURE TO THE DEATH OF QUEEN ANNE, *by Adolphus William Ward*. Macmillan: 1899. (\$14.50; 36/—.)

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Though at present somewhat superseded by later, more detailed studies this is so eminently the standard classic work on English dramatic literature up to 1714 that it must be included in any bibliography of English drama. The first volume covers the earliest known theatre, the second gives an account of the life and works of Jonson, Beaumont and Fletcher and the later Elizabethans, while Volume III covers the end of the Old Drama and describes the fate of dramatic writing and theatrical enterprise under the Protectorate, with its emergence after the Restoration. E. K. Chambers covers the early period in his *Mediæval Stage* (No. 912). The Tudor drama is thoroughly discussed in A. W. Reed's *Early Tudor Drama* (Methuen) and C. F. Tucker Brooke's *The Tudor Drama* (Houghton Mifflin: 1911). Frederick S. Boas' *Shakspeare and His Predecessors in the English Drama* (Scribner), and his other studies, notably *Marlowe and His Circle* (Oxford: 1931) are important documented contributions to the study of the pre-Shakespearean period. John Ad-

dington Symonds' *Shakespeare's Predecessors* (Scribner; Murray: 1924) is a survey of the miracle and morality plays of the early period with a discussion of the works of Lyly, Nash, Green and Marlowe, while Charles Mills Gayley's *Plays of Our Forefathers* (Duffield; Chatto & Windus: 1907) is a lively and entertaining, amply illustrated account of the religious plays, and should be secured if possible. A. W. Pollard's *English Miracle Plays, Moralities and Interludes* (7th Edition, Oxford) is the classic collection of the early plays and with its notes and introduction is an important adjunct to the history of the period.

21. THE ELIZABETHAN STAGE, by E. K. Chambers. Oxford: 1923. 4 vols. (\$23.50; 70/—.)

Carries on Chambers' exhaustive studies of stagecraft, drama and life from the point reached in his *Mediaeval Stage* (No. 12). These four volumes are equipped with reference lists of authorities. They are from every point of view so thorough, complete and scholarly a contribution to the history of the theatre that they form a necessary part of any carefully selected theatre library. W. W. Gregg's two volumes of *Dramatic Documents from the Elizabethan Playhouses* (Oxford: 1931) is, as the title indicates, a valuable collection of source material made available for the student and teacher. W. J. Lawrence's *The Elizabethan Play-House and Other Studies* (Lippincott; Shakespeare Head Press: 1913), his *Elizabethan Public Playhouse*, and his *Pre-Restoration Stage Studies*, (both Harvard Univ. Press), are detailed and highly specialized studies of the physical conditions and stage conventions of Elizabethan theatres. Illustrated: in-

- dexes and bibliographies. J. Q. Adams' *Shakespearean Playhouses* (Houghton Mifflin: 1917) is another contribution in the same field, generously illustrated. A. H. Thorndike's *Shakespeare's Theatre* (Macmillan: 1925) is one of the more recent books on the subject; it carries useful bibliographic material and is available. *Shakespeare's England* (Oxford: 1917) is an important and interesting collection of essays on the life, manners and customs of Shakespeare's age written by various leading authorities such as Sidney Lee, Walter Raleigh, etc. Illustrated. For further discussion of the stage of this period see Miss Campbell, *Scenes and Machines* (No. 14) as well as the general books on the stage: Mantzius, Vol. III (No. 2) and Nicoll (No. 4).
22. THE COURT MASQUE, by *Enid Welsford*. Macmillan: 1928. (\$10.00.) Cambridge Univ. Press. (42/—.)

Is a scholarly and at the same time colorful account of the origin of the masque and of its development in Italy, France and England. The author describes Tudor, Jacobean and Carolinian forms and the influence of the masque on drama. It is illustrated and its bibliographical notes are extensive and informative. An excellent index makes the material accessible. Mary Sullivan's *The Court Masks of James I* (Putnam: 1913) is another useful book on the subject. See also the volume of designs by Inigo Jones (No. 92).

23. WILLIAM SHAKESPEARE, A STUDY OF FACTS AND PROBLEMS, by *E. K. Chambers*. 2 vols. Oxford Univ. Press: 1930. (\$23.50; 42/—.)

Chambers' monumental work on Shakespeare is the foundation stone of any Shakespearean library. It marshals all the facts about the playwright and his theatre,

presents important source material and gives an analysis of the plays. The second volume contains source material, book lists, tabulations and the index.

24. *LIFE OF WILLIAM SHAKESPEARE*, by *Sidney Lee*. Macmillan: 1929. (\$3.25.) John Murray. (15/—.)

Is considered the classic short life of Shakespeare, of which there are, of course, a very large number. J. Q. Adams' *A Life of William Shakespeare* (Houghton Mifflin: 1923) is also a sound and interesting presentation of the known facts concerning the poet's life. Volume V of the *Cambridge History* (No. 19) contains a good working bibliography of Shakespearean titles.

25. *WILLIAM SHAKESPEARE, A CRITICAL STUDY*, by *Georg Brandes*. Macmillan: 1924. (\$3.50.) Heinemann. (18/—.)

To take only one among the innumerable critical studies of Shakespeare is to challenge instant disagreement, but no theatre library would be complete without Brandes' stimulating and scholarly study. Professor Bradley's *Shakespearean Tragedy* (Macmillan: 1924), John Masefield's shorter appreciation and analysis, Edward Dowden's *Shakespeare, His Mind and Art* (Harper; Kegan Paul: 1918) and Brander Matthews' *Shakespeare as a Playwright* (Scribner: 1913) are among the titles that should be included if possible. More recent special contributions to the enormous volume of Shakespearean commentary are W. W. Laurence's *Shakespeare's Problem Comedies* (Macmillan: 1931) and *Shakespeare's Tragic Heroes*, by L. B. Campbell (Cambridge Univ. Press: 1930).

26. *THE DEVELOPMENT OF SHAKESPEARE AS A DRAMATIST*, by *George Pierce Baker*. Macmillan: 1917. (\$2.60; 10/6.)

A thorough and expert study of the growth of Shake-

Shakespeare's technique as a playwright. An invaluable book, even though the results of recent research have somewhat dated the descriptions of the Elizabethan playhouse. *Shakespeare to Sheridan*, by Alwin Thaler (Harvard Univ. Press: 1922), now unfortunately out of print, gives much valuable information on the theatres, actors and productions during the period it covers and is generously illustrated from the Harvard Theatre Collection. George C. D. Odell's *Shakespeare from Betterton to Irving*, 2 vols. (Scribner; Constable: 1920) follows the vicissitudes of Shakespearean production from the Restoration onward, describing the treatment of Shakespeare by the leading players and producers of each period—Betterton, Garrick, the Kembles, Kean, Macready, etc. It stops short of modern productions but is most useful and interesting up to that point and contains a great many illustrations. Arthur Colby Sprague's *Beaumont and Fletcher on the Restoration Stage* (Harvard; Oxford: 1916) gives, within its limits, somewhat the same type of information concerning the stage productions of these two playwrights.

27. *THE COMMONWEALTH AND RESTORATION STAGE*, by Leslie Hotson. Harvard: 1928. (\$5.00.) Oxford. (23/—.)

A scholarly, diverting and important contribution to the history of the English theatre during the period of its supposed eclipse. Thoroughly documented and clearly presented, it is illustrated and contains a bibliography and index. His book on the *Death of Christopher Marlowe* (Harvard) and his *Shakespeare versus Shallow* (Little, Brown: 1931) are exciting excursions into scholarly detective work.

28. *A HISTORY OF THE RESTORATION DRAMA, 1660-1700*. (\$6.50; 10/—.); *EARLY EIGHTEENTH CENTURY DRAMA*,

1700-1750. (\$6.50; 18/—.); LATE EIGHTEENTH CENTURY DRAMA, 1750-1800. (\$7.25; 16/—.); EARLY NINETEENTH CENTURY DRAMA, 1800-1850, in 2 volumes. (\$11.00; 30/—), by *Allardyce Nicoll*. Macmillan; Cambridge Univ. Press: 1923-1930.

Mr. Nicoll's five volumes give not only an excellent account of the English drama during the periods covered, analyzing the work of the leading playwrights from Dryden to Boucicault, but also describe the theatres, actors and audiences of each half century. His books are invaluable to the student as they contain transcripts of important stage documents and exhaustive hand lists of playwrights and their works, the only lists of this type in existence. John Palmer's *The Comedy of Manners* (Bell and Sons), unfortunately out of print, is an excellent and very engaging account of the drama of the period, while Bonamy Dobrée's *Restoration Comedy, 1660-1720* (Oxford: 1924) is the best brief and authoritative account available. George Henry Nettleton's *English Drama of the Restoration and Eighteenth Century* (Macmillan: 1921) covers a longer period and is both sound and readable. In *The Comedy of Manners from Sheridan to Maugham* (Univ. of Penn.; Oxford: 1931) Newell W. Sawyer gives a history of the decline and fall of that type of comedy and of its possible recrudescence in recent years. There are a number of new biographical studies which illuminate this particular period such as Willard Connely's *Brawny Wycherley* (Scribner: 1930), D. Crane Taylor's *William Congreve* (Oxford: 1931) and A. Harbage's *Thomas Killigrew* (Univ. of Penn.: 1930). Meredith's famous *Essay on Comedy and the Use of the Comic Spirit* (Scribner) though of a gen-

eral nature, must be considered in any discussion of the comedy of manners. Mantzius, Vol. V (No. 2) and *Enter the Actress* (No. 13) have chapters on the actors and the theatre of the Restoration.

29. RESTORATION TRAGEDY, 1660-1700, by Bonamy Dobrée. Oxford: 1927. (\$2.50; 7/6.)

Gives an account of that side of the Restoration drama which generally receives little consideration. In this connection *The Works of Thomas Otway*, in two volumes, edited, with a life, by J. C. Ghosh (Oxford: 1932) and *Otway and Lee*, by R. G. Ham (Yale Univ. Press: 1931) will be found useful. The source material for the period is of course more readily secured than that of earlier times. Pepys' *Diaries* can be found in numberless modern editions and a selection of his entries relative to the stage have been made. Robert W. Lowe's edition of the famous *Apology for the Life of Mr. Colley Cibber* should be secured if possible as it contains Wright's *Historia Histrionica* and other documents, as well as the *Apology* itself.

30. ENGLISH COMEDY, by Ashley Thorndike. Macmillan: 1929. (\$4.50.)

Is an historical study of comedy writing in English, following its chronological development from pre-Elizabethan beginnings through the comedies of Shakespeare, the "humours" of Jonson, the great period of the Comedy of Manners down to Gilbert, Wilde and Bernard Shaw. *English Comic Drama, 1700-1750*, by F. W. Bateson (Oxford, 1929) covers the same period as Allardyce Nicoll's second volume (No. 28) and is an excellent short account of the decline of English Comedy, which is also discussed by Nettleton and Sawyer (No. 28).

31. *SHERIDAN TO ROBERTSON*, by *Ernest Bradlee Watson*. Harvard Univ. Press: 1926. (\$5.00.) Oxford Univ. Press. (25/—.)

A vivid study of a period which can boast a wealth of contemporary material in memoirs, criticism and current comment, but which has had little historical appraisal. Mr. Watson takes up the various aspects of the theatre, production, acting, management, as well as the drama itself. Illustrated: bibliography. This period is also treated by Nicoll (No. 28) and *Enter the Actress* (No. 13) has a chapter on Madame Vestris and the early nineteenth century stage.

32. *THE OLD DRAMA AND THE NEW*, by *William Archer*. Dodd, Mead: 1927. (\$3.00.) Heinemann. (10/6.)

An engaging, though frankly biased history of the English drama from the point of view of a critic steeped in the theatre of the late nineteenth and early twentieth century. Its last chapters are devoted to a study of the playwrights of this period and particularly to the work of Jones, Pinero, Shaw, Galsworthy, Granville-Barker, etc.

33. *THE CONTEMPORARY DRAMA OF ENGLAND*, by *Thomas H. Dickinson*. Little, Brown: 1931. (\$2.50.) Murray. (7/6.)

The new edition of Mr. Dickinson's book brings the record of the English stage down to the present day. It is an able and scholarly study, presenting the work of such men as Barrie, Galsworthy and Shaw in a sympathetic manner. Shaw's own *Dramatic Opinions*, 1894-1898 (Brentano: 1928), though purely critical, covers so important an epoch in dramatic history that they must be included in even so brief a catalogue as this.

Taken with Archer's *Theatrical World*, 1893-1897 (Scott: 1898), and Max Beerbohm's *Around Theatres*, 1898-1918 (Knopf: 1930), they form a vivid first hand narrative of the development of the modern stage. Descriptions and evaluations of the dramatists of this period will be found in books which deal with the modern theatre in general, especially in Archibald Henderson's *European Dramatists*, Ashley Dukes' *Modern Dramatists* and *The Youngest Drama*, and Barrett H. Clark's *Modern Drama* (Nos. 70-72).

34. ELLEN TERRY AND BERNARD SHAW, *A Correspondence*, edited by Christopher St. John. Putnam: 1931. (\$5.00.) Constable. (105/—.)

There are certain books which, escaping classification, are yet invaluable for an understanding of a period. This collection of letters, with Shaw's preface to them, is of that number. The whole mighty battle waged in behalf of Ibsen, of Shaw himself and the new order generally is coming vividly into focus through a number of new books covering the last decades of the 19th century. Besides the collected criticisms of the period already mentioned (No. 33) Shaw's prefaces to his plays (Brentano) and Archer's prefaces to Ibsen (Scribner) should be read. Lt.-Col. Charles Archer has written a delightful book in his *William Archer, Life, Work and Friendships* (Yale Univ. Press; Allen & Unwin: 1931) which is particularly illuminating in its account of the relations, personal and professional, between Archer and Ibsen. Gordon Craig's *Henry Irving* (Longmans, Green: 1931) and Henry Arthur Jones' *The Shadow of Henry Irving* (Morrow & Co.: 1931) give two contrasting views of the great actor

manager, which are supplemented by Shaw's own lively comments in his correspondence with Ellen Terry.

IRELAND

35. THE IRISH DRAMA, 1896-1928, by Andrew E. Malone. Scribner: 1929. (\$4.00.)

A critical and comprehensive account of the Irish National Theatre with studies of the founders and writers who launched the movement and of its directors, players and producers—a somewhat prejudiced but lively narrative. Ernest Boyd's *Contemporary Drama of Ireland* (Little, Brown; Talbot Press: 1917) is an excellent earlier account of the Irish dramatic revival and of the work of its leading playwrights—Yeats, Synge, Lady Gregory and the others. A number of books, chiefly biographical, bearing on the Irish renaissance, will be found entertaining, especially Yeats' *Autobiography*, his *Plays and Controversies*, and *Essays*, all published by Macmillan. Lady Gregory's *Our Irish Theatre* (Putnam: 1913) gives the story of the early days and the growth of the Irish theatre by one of its founders. Here is an intimate personal account of the literary movement which culminated in the founding of the Abbey Theatre and in her pages can be found a pleasant picture of the actors, playwrights and friends of that gallant undertaking. Cornelius Weigandt's *Irish Plays and Players* (Houghton Mifflin:

1913) is a sympathetic account of the subject while Daniel Corkery in *Synge and the Anglo-Irish Literature* (Longmans, Green; Cork Univ. Press: 1931) attacks the subject from a new angle and evaluates Synge in the light of present day Ireland.

FRANCE

There is no satisfactory general history of the French theatre in English. The standard works, such as Petit de Julleville's *Histoire du Théâtre en France* have not been translated. Mantzius (No. 2) gives the best general account, beginning in Vol. II with the earliest phases of theatrical art. Chambers' *Mediæval Stage* (No. 12) also treats of this period. Mantzius devotes Vol. IV to Molière of whose life and works he has made a special study. Corneille and Racine are less adequately handled. Sections of Vols. V and VI carry the history of the French stage through Talma and the Romantics.

36. *MOLIERE*, by John Palmer. Brewer & Warren: 1930. (\$5.00.) Bell. (18/—.)

In the absence of a general history of the French theatre a biography of Molière will be found useful. John Palmer's is one of the most able and readable of the recent studies of the great playwright-dramatist whose bibliography is almost as voluminous as that of Shakespeare. Brander Matthews and Chatfield-Taylor have both written excellent studies, the former par-

ticularly valuable for its critical appraisal of the plays, the latter for its lively narrative of a dramatic career. H. Ashton's *Molière* (Routledge: 1930) is a convenient short account, containing a useful chronological table and 27 pages of bibliography. *Enter the Actress* (No. 13) has a chapter on Molière's wife and mistress. Mary Duclaux's *Life of Racine* (Harper: 1925) is also useful as supplementing the incomplete record of the French stage. It is illustrated and has both index and bibliography.

37. MAIN CURRENTS IN NINETEENTH CENTURY LITERATURE, by *Georg Brandes*. Boni & Liveright: 1924. 6 vols. (\$18.00.) Heinemann. (7/6 each.)

In these six volumes Brandes gives a vivid and often stirring account of literary tendencies and developments throughout Europe during the last century. It is invaluable as a background to an understanding of the theatre of this period. His second volume, *The Romantic School in Germany*, and his fifth, *The Romantic School in France*, are important to the student of the theatre and cover a period incompletely handled elsewhere. In his volume on Germany, he takes up the story with Schlegel, Schiller, and Goethe and carries it on to the end of the century. The eruption of the Romantics on the French stage with the work and influence of Hugo, de Musset, Dumas, etc. is described in his fifth book. Index in Vol. VI.

38. THE MODERN THEATRE IN REVOLT, by *John Mason Brown*. Norton: 1929. (\$1.25.)

Is a short, but vividly informative account of the various revolutions that have taken place in theatre practice and theory during the last hundred years, be-

ginning with the Romantic Movement in France and carrying the story of revolt in the theatre through naturalism and realism to the theatre of the Russian Revolution. *The Independent Theatre in Europe* (Long and Smith: 1932) by Anna I. Miller, is a summary of modern development from Antoine to Soviet Russia.

39. FRENCH DRAMATISTS OF THE NINETEENTH CENTURY, by *Brander Matthews*. Scribner: 1905. (\$2.50.)

Is the first important study in English of the French theatre from Victor Hugo to Emile Zola. It is an extremely readable and instructive, if somewhat dated, account of a prolific period in French theatrical history. Index and short bibliographies. Neil Cole Arvin's *Eugène Scribe and the French Theatre, 1815-1860* (Cambridge: 1924) is a detailed study of one of the most successful exponents of the "well-made" play, a leading figure on the French stage of his time.

40. THE CONTEMPORARY DRAMA OF FRANCE, by *Frank Wadleigh Chandler*. Little, Brown: 1925. (\$2.50.)

A clear and workmanlike account of the whole field of French playwriting from Sardou onward. Prof. Chandler not only discusses the general trends of the drama in France but gives succinct accounts of a very large number of individual plays, analyzing and classifying the work of more than two hundred and fifty playwrights. His bibliographies will be found of greatest value to the student wishing to pursue the subject further. One lists the authors and plays of the period, the other is devoted to books on its history and criticism in both French and English. Barrett H. Clark, *Contemporary French Dramatists* (Appleton: 1915), presents a series of biographical sketches of play-

wrights who wrote between 1890 and 1915. Résumés of plays, bibliographical material giving both French and English titles and the usual index make this book serviceable. Among the fifteen playwrights presented are de Curel, Brieux, Rostand, Henri Bataille, etc.

41. ANTOINE AND THE THEATRE LIBRE, *by S. M. Waxman*. Harvard: 1926. (\$3.00.) Oxford Univ. (12/6—.)

Is an account of this important innovator in the French theatre. Antoine's influence on the modern stage was not limited to his own country but spread from Moscow to America. He was among the first modern producers and this account of his life and work is vitally important in any study of the stage today. Some of his own writings have been translated and should be secured if possible. The work of Jacques Copeau and the Théâtre du Vieux Colombier has not yet been adequately recorded, but articles about him will be found in *Theatre Arts Monthly* and other periodicals and in Waldo Frank's *Salvos* (Boni & Liveright: 1924).

42. STUDIES IN THE CONTEMPORARY THEATRE, *by John Palmer*. Little, Brown: 1927. (\$2.75.) Martin Secker. (10/6.)

Is devoted almost exclusively to the post-war theatre in France and analyzes the work of Lenormand, Bernard, Jules Romains and the productions of Pitoëff. A further discussion of the French theatre will be found in the general books on the modern stage, particularly in James Huneker's *Iconoclasts*, Ludwig Lewisohn's *Modern Drama*, F. W. Chandler's *Aspects of Modern Drama*, and his new *Continental Playwrights* (all under Nos. 70-72). For bibliographical data see Clark's *Study of Modern Drama* (No. 70). French

scenic art is presented pictorially in the various books on stage design and particularly in Cogniat (No. 85) and Moussinac (No. 94).

GERMANY

In the absence of a satisfactory general history of the German theatre in English Mantzius (No. 2), V-VI, will be found valuable. German books on the theatre are excellent and in many cases beautifully illustrated. Their records of the theatre have an international value and certain of the more important have been listed with the illustrated books, particularly Nos. 87, 90, 91, 95, 96. A. W. Schlegel's *Dramatic Art and Literature*, published in English in the Bohn Library (1904), is a general history of the drama but contains important studies of the growth and development of the German drama in particular. Schlegel's appreciation of Shakespeare, whom he was instrumental in introducing into Germany, and his attacks on the classic French school made the lectures from which the book is derived memorable events in theatrical annals. Brandes' *Main Currents in Nineteenth Century Literature* (No. 37) gives an excellent account of the whole Romantic Movement in Germany, while *Enter the Actress* (No. 13) has a chapter on Carolina Neuber who was the first person to attempt to improve the German stage, preparing the way for the reforms of Lessing and Goethe.

43. WOLFGANG GOETHE, by *Georg Brandes*. Little, Brown: 1924. (\$10.00.)

No understanding of the German theatre is possible without a thorough knowledge of the work and influence of Goethe. Emil Ludwig has written a monumental life of Goethe (Putnam: 1928) and Jean Marie Carré (Coward-McCann: 1929) a shorter and more readable account, but this study by Brandes is of lasting interest. The Columbia University Press published, for its dramatic museum, a selection from Goethe's conversations with Eckermann bearing on the theatre, which will be found particularly valuable if it can be secured. The standard *Life of Goethe* is that of Albert Bielschowsky (3 vols. Putnam: 1905).

44. GERMAN PLAYS OF THE 19TH CENTURY, edited by *T. M. Campbell*. Crofts: 1930. (\$4.00.)

In the absence of a modern history of the nineteenth century German theatre, the introduction to these plays will serve as a valuable guide. The plays are printed in German, but the introduction in English is excellent. George Witkowski's *German Drama in the Nineteenth Century* (Holt: 1909), now out of print, is a short critical study of this period in the German theatre summarizing the work of the playwrights and the tendency of the drama and tracing the influence of leading figures such as Schiller, Goethe, Lessing, Wagner, Hebbel, Sudermann and Hauptmann on the theatre of the day. For a satisfactory representation of the German theatre, however, it would be necessary to include the works of these and other important writers, many of which are available in English. The story of the Meiningen players has, unfortunately, not yet been

translated, so that its history must be found in the more general studies of the theatre. As there is no history of the Austrian drama currently available, Gustav Pollak's *Life of Grillparzer* should be secured if possible. It will be found useful, as it contains a summary of the work of his predecessors as well as a biography of the poet himself and an analysis of his work. Modern developments in Germany are included in the general studies of the theatre today, especially in Chandler's *Modern Continental Playwrights*, Lewisohn's *Modern Drama*, Huneker's *Iconoclasts*, Jameson's *Modern Drama*, and, for biographical and bibliographical data, Clark's *Study of Modern Drama* (all under Nos. 70-72). Max Reinhardt's career is recorded in Hans Rothe's monumental volume (No. 96) and also in Huntley Carter's and Oliver M. Sayler's books, now out of print.

ITALY

The early history of the Italian Theatre is covered in the section of this bibliography devoted to the theatre from the Romans through the Renaissance (Nos. 10 to 17).

45. THE ITALIAN THEATRE, by Joseph Spencer Kennard. Rudge: 1932. 2 vols. (\$12.00.)

Is the only general history of the Italian theatre in English. It covers the entire field from Latin begin-

nings to Pirandello, taking up the Mediæval and Renaissance theatres, Goldoni, Metastasio, Gozzi, etc. Illustrations, notes, a short bibliography and indexes add to its value for the student.

46. THE CONTEMPORARY DRAMA OF ITALY, *by Lander MacClintock*. Little, Brown: 1920. (\$2.50.)

More recent aspects of the Italian drama are surveyed in Mr. MacClintock's study. He analyzes the work of playwrights from Manzoni to Benelli and also devotes chapters to the leading actors of the time. The book includes a comprehensive list of the dramatic works of the period covered as well as a bibliography and an index. Walter Starkie's *Pirandello* (Dutton; Dent: 1927) takes up Futurism and the Grotesque in the theatre as a preliminary to a critical and analytical study of Pirandello as a "literary personality" and is useful in carrying on the history of the Italian theatre to our own day. In the absence of any outstanding modern book on the subject Silvio d'Amico's recent articles in *Theatre Arts Monthly* (August-November, 1931) on the contemporary theatre in Italy will be found invaluable.

Arthur Livingston's translations of Pirandello's plays (Dutton) are interesting for their notes as well as for the plays themselves. Studies of the modern Italian playwrights are included in the various books on the modern theatre, particularly Chandler's *Continental Playwrights*, Isaac Goldberg's *Drama of Transition*, and, for bibliographical material, Clark's *Study of Modern Drama* (all under Nos. 70-72). Italian scenic art in its historical aspect is presented in Corrado Ricci's book (No. 97).

SPAIN

47. A NEW HISTORY OF SPANISH LITERATURE, by James Fitzmaurice-Kelly. Oxford Univ. Press: 1926. (\$4.00; 12/6—.)

Covers the whole field of Spanish literature, including the drama and carries a useful bibliography. It has largely superseded George Ticknor's *History of Spanish Literature* (Houghton Mifflin: 1891) though the latter is still invaluable for its analysis of a large number of Spanish masterpieces otherwise unavailable in English and for its detailed description of the drama. J. D. M. Ford's *Main Currents of Spanish Literature* (Holt: 1919) is an authoritative and readable introduction to the subject tracing in two chapters the rise of the drama and its flowering in the Golden Age of Lope de Vega and its culmination in the work of Calderon. A brief account of the Portuguese drama will be found in Aubrey F. G. Bell's *Portuguese Literature* (Oxford: 1922). H. A. Rennert's *Spanish Stage in the Time of Lope de Vega* (Hispanic Society: 1909) and the same author's *Life of Lope de Vega* (Campion & Co., Philadelphia: 1904) give an account of this important period in Spanish theatrical history and should be obtained if possible. In the absence of any adequate history of the Spanish stage, the introductions to the translated works of certain leading playwrights will be found most valuable: *Eight Dramas of Calderon*, translated by Edward Fitzgerald (Macmillan: 1906); Barrett H. Clark's introduction to *Masterpieces of Modern Spanish Dramatists* (Appleton: 1922); J. G. Underhill's introductions to his translations of Benavente (Scribner); the Granville-Barker introductions to the plays

of Martinez Sierra (Dutton), and of the Quinteros (Little, Brown).

48. JACINTO BENAVENTE, by *Walter Starkie*. Oxford Univ. Press: 1924. (\$3.50; 10/6.)

Is a critical appreciation of this leader of the new theatre in Spain, giving an account of his life and an analysis of his plays, their plots, and meaning, and their effect on Spanish dramatic art. Bibliography. Further discussion of the modern Spanish stage will be found in the books dealing with the theatre of today, especially Jameson's *Modern Drama in Europe*, Goldberg's *Drama of Transition*, Clark's *Study of Modern Drama* and Chandler's *Continental Playwrights* (all under Nos. 70-72).

SCANDINAVIA

There is no history of the Danish, Norwegian or Swedish stages available in English, although such outstanding names as Holberg, Ibsen, Björnson and Strindberg indicate the importance of Scandinavia in the modern theatre. H. H. Boyesen's *Essays on Scandinavian Literature* (Scribner: 1895) is a useful short account of leading figures, including an interesting study of the great Danish critic Georg Brandes. Brandes' own book: *Henrik Ibsen, Björnstjerne Björnson, Critical Studies* (Heinemann: 1909) is unusually illuminating and should be secured if possible.

49. *THE LIFE OF IBSEN*, by *Halvdan Koht*. W. W. Norton: 1931. (2 vols. \$7.50.)

Professor Koht's thorough and documented account of the life of Ibsen has just been published in English. Written by a man who knew Ibsen personally, who edited his letters during his lifetime and has studied his subject with appreciation and sympathy, it expresses something of Ibsen's own point of view and attitude toward his achievement. A. E. Zucker's *Ibsen the Master Builder* (Holt: 1929) is an excellent one-volume account, with a discussion of his plays as they relate to his career. It has fifteen pages of bibliography and index and serves as an excellent introduction to the study of Ibsen. Edmund Gosse wrote one of the first biographies of the great playwright and Montrose J. Moses' *Henrik Ibsen, The Man and His Plays* (Little, Brown) with its bibliographical and statistical material, is still one of the standard works on the subject. For a picture of the exciting battle waged to introduce Ibsen in England, Shaw's enlivening *Quintessence of Ibsenism* (Brentano) and William Archer's introductions to his translations of Ibsen's plays (Scribner) are indispensable. Recent books on Archer and Shaw and on this period will be found under No. 34.

50. *AUGUST STRINDBERG, THE BEDEVILED VIKING*, by *V. J. McGill*. Brentano: 1930. (\$4.00.) Douglas. (12/6.)

The most striking figure in the modern Swedish theatre is August Strindberg, whose work and character are analyzed at length in Mr. McGill's biography. He bases his book on Strindberg's own writings and gives, in the course of his study, a vivid account of most of the fifty-six plays produced by a great if erratic genius. A brief bibliography and index make the book use-

ful to the student. Archibald Henderson's *European Dramatists* (No. 70) includes a critical appraisal of Strindberg's work while Clark's *Modern Drama* (No. 70) supplies convenient bibliographical material for the whole modern Danish, Swedish and Norwegian theatre. Chandler's *Modern Continental Playwrights* (No. 71) carries the story down to the present day.

RUSSIA

51. *THE RUSSIAN THEATRE*, by René Fülöp-Müller and Joseph Gregor. Lippincott: 1930. (\$25.) Harrap. (£5/5/—.)

The most comprehensive study of the Russian theatre yet produced in English. It includes a history of the origin and development of the Russian stage and a discussion of its place in art today. 400 illustrations (50 in color). A monumental work.

52. *THE CONTEMPORARY DRAMA OF RUSSIA*, by Leo Wiener. Little, Brown: 1924. (\$2.50.)

Gives an account of the Russian drama from Ostrovsky in the middle of the nineteenth century to the date of publication, with especial emphasis on the work of Tchekov, Gorky, Andreyev and Evreinov. Bibliography of authors, books and magazine articles. In this connection, the works of Tolstoy, Gorky, Tchekov, etc., in translation with their introductions and biographical notes are valuable. Tchekov's life and letters (Doran) and his letters on the drama and literature (Minton, Balch) are particularly interesting as a pres-

entation of the playwright's point of view. *The Path of the Modern Russian Stage*, by Alexander Bakshy (Luce: 1918) is a valuable critical appraisal of the Russian theatre of ten years ago and contains interesting analytical and theoretic discussion as well.

53. *MY LIFE IN ART*, by *Constantin Stanislavsky*. Little, Brown: 1924. (\$6.00.) Bles: 1925. (30/—.)

Is a most vivid account of the inception and growth of the Moscow Art Theatre, by one of its co-founders and is, in addition, so remarkable a study of the approach of an artist to his work and of the problems of the actor that it should find its place on the shelf of every theatre library. Evreinov and Komisarjevsky have also published their memories in English but they are far less stimulating and evocative than Stanislavsky's life.

54. *THE RUSSIAN THEATRE*, by *Oliver M. Sayler*. Brentano: 1923. (\$3.00.) Shaylor. (15/—.)

Is an excellent reportorial account of the Russian theatre under the revolution including reports of the work accomplished by the Moscow Art Theatre and the Kamerny and the activities of such directors as Meyerhold and Evreinov. *Inside the Moscow Art Theatre*, by the same author, is a later description of the composition, methods and productions of that important organization. Illustrated, with an index. Huntley Carter's *The New Spirit in the Russian Theatre* (Brentano) is profusely illustrated and gives much information about the theatre and cinema in Russia from 1917 to 1928.

John Mason Brown's *Modern Theatre in Revolt* (No. 38) devotes its last chapter to the Russian Theatre and relates it to the whole movement of experiment

and evolution in the theatre. Hallie Flanagan's *Shifting Scenes* (No. 72) gives a vivid description of the Russian theatre in 1928-9. Pre-revolutionary Russian playwrights are discussed by Clark, Chandler and the other writers on the modern theatre (Nos. 70-72).

The true modern Russian stage, however, is the post revolutionary stage which is in extraordinary effervescence, changing and developing with a rapidity which indicates its vitality. Few plays of this new theatre have reached the English speaking world, but every traveler returns from Russia with amazing accounts of the theatre experiments and technique. The current numbers of the *Theatre Arts Monthly* and the *Theatre Guild Magazine* give pictures and reports of this seething, dynamic theatre of a world in the throes of rebirth.

THE UNITED STATES

55. A HISTORY OF THE AMERICAN DRAMA, FROM THE BEGINNING TO THE CIVIL WAR (1 vol.); FROM THE CIVIL WAR TO THE PRESENT DAY (2 vols.), by *Arthur Hobson Quinn*. Harper: 1923. (\$5; 36/—.) 1927. (2 vols. \$10.00.)

Taken together these volumes form a comprehensive study of American drama. In the first volume the whole subject of the development of comedy, tragedy and melodrama, leading up to the emergence of true American comedy types, is discussed at length. The last two deal with such outstanding figures as Augustin Daly, Bronson Howard, James A. Herne,

William Gillette, Augustus Thomas and Clyde Fitch, with excursions into the drama of the frontier, and discussions of the actors, managers and dramatic types of the various periods. Detailed bibliographies for each chapter make it particularly helpful to the student of American drama.

56. A HISTORY OF THE THEATRE IN AMERICA, by Arthur Hornblow. 2 vols. Lippincott: 1919. (\$10.00; 42/—.)

Tells the story of the American stage, giving an account of its theatres, its actors, and managers from colonial times to the date of publication. It is pleasantly anecdotal and informative. Illustrated: bibliography and index. *The Romance of the American Theatre*, by Mary Caroline Crawford (Little, Brown) is a convenient short history, while *The American Stage* in the Pageant of America Series published by the Yale University Press is a lively and largely pictorial account which should be secured if possible. Dunlap (1832) and Seilhamer (1888) were two early chroniclers of the American stage but the kernel of American theatrical history lies in its biographies (many of them now out of print), such as Sol Smith's *Theatrical Management*, Ludlow's *Dramatic Life as I Have Found It*, and, more recent and easily available, Joseph Jefferson's *Autobiography* (Century). W. P. Eaton's *The Actor's Heritage* (Atlantic Monthly Press: 1924) contains much valuable as well as amusing information, while Brander Matthews' books on the theatre are all interesting both from a critical and historical point of view. Percy MacKaye's life of his father Steele MacKaye, which he calls *Epoch* (Boni & Liveright: 1927) is one of the important recent contributions to the history of the American stage. It covers a little-

known period, and describes the life work of one who was a pioneer and innovator in almost every branch of theatrical enterprise. Montrose J. Moses' *Fabulous Forrest* (Little, Brown: 1930) gives a lively account of the middle years of the nineteenth century while Otis Skinner's delightful *Footlights and Spotlights* not only sketches vivid portraits of the theatrical giants of the last generations, but contains much sound theatric wisdom as well.

57. *THE AMERICAN DRAMATIST*, by *Montrose J. Moses*. Little, Brown: 1925. (\$3.50.)

Is a useful study of the American dramatists, giving biographical material as well as critical and analytical appraisal of their work. Beginning with the colonial times and continuing through the Revolution, the works of Howard, Herne and Fitch, to O'Neill, he presents his subject with discrimination and enthusiasm. The book is illustrated and contains a bibliography and index. *Clyde Fitch and His Letters* (Little, Brown: 1930), edited by Mr. Moses and Virginia Gerson, is an important recent addition to the history of American dramaturgy. For other studies of American playwrights see Barrett Clark (No. 70), Burns Mantle (No. 62) and John Mason Brown (No. 63).

58. *ANNALS OF THE NEW YORK STAGE*, by *George C. D. Odell*. (7 vols.) Columbia University Press: 1930. (Vols. 1-4, \$17.50; Vols. 5-7, \$26.25.) Oxford.

Is a monumental compilation of all the information available on the subject of the New York stage from its beginning to 1865. Professor Odell marshals all the facts derived from contemporary sources, playbills, newspaper criticisms, pamphlets, diaries, letters, biographies, etc., and makes available to the student a gold

mine of information. Every theatre, every actor, every manager and producer were recorded. Excellent pictures and a voluminous index add to its value. Other special studies of American stages are: Clapp's *Record of the Boston Stage*, G. O. Willard's *History of the Providence Stage*, Eola Willis's *The Charleston Stage in the Eighteenth Century* (State Co.), W. G. B. Carson's *The Theatre on the Frontier* (1932).

59. OUR AMERICAN THEATRE, by Oliver Sayler. Brentano: 1923. (\$3.50.)

A general view of the American theatre of ten years ago and of its reawakening, describing not only the Little Theatre and Art Theatre movements (see No. 60) but the general tendencies in the whole field of theatrical enterprise. A list of the more important productions on the American stage from 1908 to 1923, with the Theatre Guild, Provincetown Playhouse and Neighborhood Playhouse bills, data on the leading scenic artists, such as Robert Edmond Jones, Norman Bel Geddes, and Lee Simonson increase its usefulness as a reference book. Walter Prichard Eaton's *The Theatre Guild* brings the history of that organization down to the year 1929. While Miss Glaspell's *Road to the Temple* throws an interesting sidelight on the beginning of the Provincetown group, its later history is recorded in the *Provincetown Playhouse*, by Hanau and Deutsch (Farrar & Rinehart: 1931).

60. THE ART THEATRE, by Sheldon Cheney. Knopf: 1925. (\$3.50; 10/6.)

Is an indispensable record of the art theatres of Europe and America. In this new edition Mr. Cheney gives an account of the ground covered in the decade between 1915 to 1925. Illustrated; discursive bibliogra-

phy and index. The new movement in the United States is also described in Moderwell's *The Theatre of Today* (No. 72) and in the books listed under that title.

61. FOOTLIGHTS ACROSS AMERICA, by *Kenneth Macgowan*. Harcourt, Brace: 1930. (\$3.75.)

Gives a vivid account of the present situation in the Little Theatres throughout the United States. It is a record of their progress since the pioneering days of the New Movement fifteen years ago, and also a discussion of their problems today and of their contribution to the American Theatre as a whole. Illustrated, with an index and tabulated data on plays produced, financial returns and other details.

62. AMERICAN PLAYWRIGHTS OF TODAY, by *Burns Mantle*. Dodd, Mead: 1930. (\$2.50.) Bird. (12/6.)

A well informed discussion of the American playwrights, with brief biographical notes, and a discursive analysis of their work. Taken with Mr. Mantle's yearly *Best Plays* it forms an indispensable reference book in connection with the study of the theatre today. Barrett H. Clark, *A Study of Modern Drama* (No. 70) and his biographies of various American playwrights, notably that of Eugene O'Neill, are useful in this connection, as is also *The American Dramatist*, by Montrose J. Moses (No. 57).

63. UPSTAGE, by *John Mason Brown*. W. W. Norton: 1930. (\$4.00.)

Is the best single volume summary of the American scene today. Mr. Brown gives a general picture of the stage presenting not only the playwright and his problem, the actor, director, scenic designer, producer and critic with their particular line of approach, but vivid four- or five-page sketches of the leading figures in each

of these fields as well. In this connection John Anderson's *Box Office* is interesting as presenting the business aspect of the theatre, while for criticism and comment on the current stage nothing is more revealing than the collected essays and criticism of such men as George Jean Nathan, Alexander Woolcott and R. Dana Skinner. American playwrights and the American theatre are discussed in all the general books on the modern theatre (Nos. 70-72).

IV. THEATRE OF THE ORIENT

64. THE CHINESE THEATRE, *by Adolph E. Zucker*. Little, Brown: 1925. (\$7.50.) Jarrolds. (30/—.)

An excellent account of the Chinese theatre, its history, traditions and conventions. Half of the volume is devoted to an analysis of Chinese dramas of various periods, indicating their relations to the life and religion of their day. The other half describes the theatre and its development, its traditions and conventions. Fully illustrated: bibliography and index. A very useful source book for information on the origins of the Oriental theatre as well as the Greek theatre is William Ridgeway's *Dramas and Dramatic Dances of Non-European Races* (No. 6).

65. THE CHINESE DRAMA FROM THE EARLIEST TIMES UNTIL TODAY, *by L. C. Arlington*. Kelly & Walsh: Shanghai. (\$17.50.)

Is a study of the Chinese drama tracing its origins and giving an account of its conventions and practices. The many illustrations (150 color plates) are largely devoted to costume, make-up and theatrical accessories. It contains much valuable information on stage customs, on music and musical instruments and the details of theatrical technique. The latter half of the book is devoted to an analysis of some thirty Chinese dramas.

66. AN OUTLINE HISTORY OF THE JAPANESE DRAMA, *by Frank Alanson Lombard*. Houghton Mifflin: 1929. (\$5.00.) Allen & Unwin. (16/—.)

Traces the development of the Japanese dances of the earliest periods to the No and the Kabuki. Arthur D. Waley has made an excellent translation of the No plays (Allen & Unwin) which is indispensable to the student of the Japanese theatre, while the *Noh or Accomplishment* of Ernest Fenollosa and Ezra Pound, now out of print, should be secured if possible.

67. KABUKI, THE POPULAR STAGE OF JAPAN, *by Zoë Kincaid*. Macmillan: 1925. (\$14.50; 42/—.)

Gives an account of the history and development of the popular theatre in Japan, with much useful material derived from Japanese authorities. Present-day productions, plays and actors are described in some detail. Illustrated.

68. THE MASTERPIECES OF CHIKAMATSU, *translated by Asataro Miyamori*. Dutton: 1926. (\$8.00.)

In his introduction to a selection from the works of the Japanese playwright who is described as the Shakespeare of his country, because of his preëminence in dramatic art, Mr. Miyamori gives a succinct account of the Japanese theatre from its beginnings. He describes the various types of Japanese plays, the No, The Comic Interludes, the Kabuki, or plays for the popular theatre, and the Juori, or puppet plays. The many illustrations help to clarify a Westerner's conception of the Japanese theatre. Chikamatsu (1652) wrote most of his plays for the puppet theatre and Mr. Miyamori traces the subsequent development of that theatre and its final absorption by the popular modern stage. A recent volume of *Three Modern Japanese Plays* (Ap-

pleton) translated by Y. T. Iwasaki and Glenn Hughes indicates the present tendencies of the Japanese stage.

69. THE SANSKRIT DRAMA, by A. Berriedale Keith. Oxford Univ. Press: 1924. (\$7.00; 21/—.)

There is very little available material concerning the Hindu drama in modern times but its great days are recorded in this learned volume by A. B. Keith in which, as its sub-heading indicates, the "origin, development, theory and practice" of the Sanskrit drama are thoroughly discussed. A glimpse of India's past glories can be obtained by reading the translations of Sanskrit dramas, *Sakuntala*, *The Little Clay Cart*, etc., and the classic *Mirror of Gesture*, translated by Coomaraswamy (Harvard). The Columbia University Press published in 1912 the *Dasarûpa*, the Hindu treatise on dramaturgy, now unfortunately out of print, but its *Bibliography of the Sanskrit Drama*, by Montgomery Schuyler jr. (1906) is still available. A recent thesis by P. Gula-Thakurta on *The Bengali Drama* (Kegan Paul: 1930) discusses modern developments and carries a more recent bibliography. For origins see Ridgeway's *Dramas and Dramatic Dances of Non-European Races* and other titles under No. 6.

V. THE MODERN THEATRE, GENERAL

70. A STUDY OF MODERN DRAMA, by *Barrett H. Clark*.
Appleton: 1925. (\$3.50; 15/—.)

In the foregoing sections, the development of the theatre in each country has been brought down to modern times, wherever material is available. Many studies of the modern stage, however, treat the entire theatrical scene, English, Continental and American, in one volume, and are therefore listed here under a general title. As a background for a detailed and critical study of the present-day theatre in each country, Mr. Clark's *Study of Modern Drama* is valuable. He gives brief biographical and bibliographical data on the leading dramatists of Europe, England and America during the past fifty years, with references for study and short analytical accounts of the most important plays of each writer.

The dramatists of the close of the nineteenth and the beginning of the twentieth centuries have had their full measure of critical appraisal and the number of books about them individually and collectively is legion. Some of the more interesting general critical works on the modern drama should be included. They are: James Gibbons Huneker's *Iconoclasts* (Scribner: 1905), which voices this critic's highly individual estimates of Ibsen, Strindberg, Becque, Hauptmann, Sudermann,

Gorky, Maeterlinck and Shaw when these writers were making their initial appearances; Archibald Henderson's *European Dramatists* (Appleton: 1926) which deals with Schnitzler, Wilde and Galsworthy as well as most of the other playwrights mentioned. Mr. Henderson's *Life of Shaw* and his *Changing Drama* (Holt: 1914) are useful if not inspiring studies; Ludwig Lewisohn's *Modern Drama* (Huebsch: 1915) emphasizes the influence of Hauptmann and the importance of the realistic movement; Storm Jameson's *Modern Drama in Europe* (Collins, 1920) is interesting; Goldberg's *Drama of Transition* (Appleton: 1922) is an exhaustive study of modern tendencies in the theatre and serves as an excellent general introduction to the theatre of today. Ashley Dukes' *The Youngest Drama* (Sergel: 1924) gives a series of brief but telling sketches of the leaders among the younger playwrights: O'Neill, Ernst Toller, C. K. Munro, etc. In *An Outline of Contemporary Drama* (Houghton Mifflin: 1927) T. H. Dickinson presents in textbook form a study of the youngest dramatists, grouped in schools indicative of the latest tendencies in the theatre. Bibliography and index.

71. MODERN CONTINENTAL PLAYWRIGHTS, by Frank W. Chandler. Harper: 1931. (\$5.00; 15/—.)

Is a comprehensive survey of the Continental theatre from Ibsen onward, containing much valuable data relative to the post-war theatre. A careful analysis of plays unknown to the average reader, ample bibliographies and an index render it valuable as a text book for the period. The modern English drama treated historically and critically is discussed under Nos. 33-34;

that of France, Nos. 40-42; Germany, No. 44; Russia, Nos. 35, 51-54, and the United States, Nos. 61-63.

72. *THE THEATRE OF TODAY*, by *Hiram Kelly Moderwell*, with an introduction by John Mason Brown. Dodd, Mead: 1928. (\$3.00.) Law. (10/6.)

One of the early accounts of the new stagecraft, this book, with John Mason Brown's introduction bringing it up to 1927, still holds its place as a clear, straightforward statement of the new production elements in the European and American theatres. It includes descriptions of the complicated backstage machinery used in modern theatres as well as a general statement of the ideas and aims of the early twentieth century directors and designers. It is generously illustrated and has a bibliography and index. Huntley Carter's *New Spirit in Drama and Art* (Kennerley: 1912) was the pioneer among general works on this subject and contains first-hand accounts of productions in the principal European cities. With Sheldon Cheney's *The New Movement in the Theatre* and *The Art Theatre* (No. 60) and Moderwell's book it covers the pre-war period of development in stagecraft, play writing and production.

Perhaps the best summary of the "new movement" is to be found in Kenneth Macgowan's *The Theatre of Tomorrow* (Boni & Liveright: 1921) which gives particular attention to modern theories of playwriting and production and to actual theatre practice in Europe and America during an unusually creative and important period. Illustrated: bibliography and index. Although out of print it is not difficult to secure. Hallie Flanagan's *Shifting Scenes of the Modern European*

Theatre (Coward-McCann) is a lively travelogue, dated 1928, and carrying the reader rapidly through the actual theatres of England and the Continent at that time. The files of *Theatre Arts Monthly* and its current issues are invaluable as sources of information on the entire theatre of today. See also the following section devoted to theory and practice in the modern theatre (Nos. 73-81) and among the illustrated books, Nos. 82, 85-89, 93-94, 96-100.

VI. THEORY AND PRACTICE

73. EUROPEAN THEORIES OF THE DRAMA, *by Barrett H. Clark*. Appleton: 1929. (\$5.00; 21/—.)

Is one of those valuable compilations, which, while lacking the charm of the individual works from which it is drawn, is yet so complete and convenient that it is indispensable. It is an anthology of dramatic criticism from Aristotle to the present day, with biographical notes and bibliographies for each of the critics and writers chosen. If possible, however, it should be supplemented by the theoretic writings of certain outstanding men, as for instance, Nietzsche's *Birth of Tragedy* (No. 8), Bergson's *Laughter*, Meredith's *Essay on Comedy*, the translated writings of Wagner, Hebbel, etc., and the works of critics such as Lamb and Hazlitt. Allardyce Nicoll's *The Theory of the Drama* (Crowell: 1931) is a scholarly review of the whole range of dramatic theory and an attempt to analyze the elements common to all great drama. More stimulating as discussion is William Macneile Dixon's *Tragedy* (Longmans, Green; Arnold: 1925), while Professor Vaughan's *Types of Tragic Drama* (Macmillan: 1908) is a valuable analysis of tragedy as illustrated in the works of the Greek poets, and of Shakespeare, Racine, Calderon and Goethe. Benedetto Croce's *Ariosto, Shakespeare and Corneille* (Holt: 1920) is an extremely interesting study based on the Italian philosopher's theory of æsthetics.

74. ON THE ART OF THE THEATRE, by *Edward Gordon Craig*. Dodd, Mead: 1925. (\$3.00.) Heinemann. (10/6.)

The as yet incomplete works of Gordon Craig together with the back numbers of *The Mask*, his highly individual and stimulating journal, are essential to any understanding of the theatre today. Craig was the prophet and seer of the new theatre and his writings have been continuously stirring and provocative. Among his important books are: *The Theatre—Advancing* (Little, Brown; Constable: 1928), *Towards a New Theatre* (Dutton; Dent: 1913), *Scene* (Oxford: 1923), *Henry Irving* (Longmans, Green: 1930) and *A Production* (No. 86.)

75. THEATRE: ESSAYS ON THE ARTS OF THE THEATRE, edited by *Edith J. R. Isaacs*. Little, Brown: 1927. (\$4.50.)

A collection of twenty-six essays by leading theatre artists and critics on the theory and practice of the modern theatre. An attempt to restate theatre values in the light of modern practice.

76. THE EXEMPLARY THEATRE, by *Harley Granville-Barker*. Little, Brown: 1922. (\$2.00.) Sidgwick. (9/—.)

A straightforward statement of an ideal theatre as conceived by an experienced man of the theatre. It contains an analysis of the defects and shortcomings of the present system of production, a discussion of the difficulties of the actor, producer and playwright and a study of the fundamental problems of the stage. *A Scheme and Estimates for a National Theatre*, by William Archer and Granville-Barker, is a still more detailed exposition of the practical workings of a theoretic ideal. Roy Mitchell's *Creative Theatre* (John Day: 1929) is an analysis of the whole theatre idea as it presents itself to a fresh and vigorous mind today.

Mr. Mitchell bases his æsthetic principle on a thorough knowledge of the historical, technical and economic background of his subject and presents his theories with enthusiasm and imagination.

77. *DRAMATIC TECHNIQUE*, by *George Pierce Baker*. Houghton Mifflin: 1919. (\$4.75.) Constable. (19/—.)

Is one of the best books on the technique of play-writing at present available. It presents the subject with clarity and precision and gives illuminating examples of craftsmanship taken from plays of all periods. William Archer's *Playmaking, A Manual of Craftsmanship* (Dodd, Mead: 1927) and Brander Matthews' more discursive *Playwrights and Playmaking* (Scribner) are also valuable studies on the same subject. Granville-Barker's *On Dramatic Method* (Sidgwick & Jackson: 1931) has much lively comment on dramatic form and theatric technique from the pen of an expert.

78. *THEATRE PRACTICE*, by *Stark Young*. Scribner: 1926. (\$1.80; 7/6.)

The number of serious studies on the technique of the theatre other than play-writing are strikingly few. Mr. Young's æsthetic criticism, however, is so stimulating and full of sane and vivid suggestion for the actor and director that it can very well serve as a text book for workers in the theatre as well as for the ever increasing number of students preparing themselves for the stage. His essay on the Art of Directing is particularly useful as it is one of the few intelligent discussions of this important subject. His *Theatre* (Doran: 1927) is also a vivid statement of his individual theories, while *Glamour* and *The Flower in Drama* (both Scribner) are very helpful to those in search of an æsthetic

and critical understanding of the art and practice of the stage.

79. PROBLEMS OF THE ACTOR, by *Louis Calvert*. Holt: 1918. (\$2.50.) Simpkins. (7/—.)

Is a sound, practical discussion of the actor's art, and of certain fundamental technical problems, written by an experienced actor. It is useful as a guide and text book but it should be supplemented by the critical and analytical works on the subject. There are a certain number of classic treatises on the art such as Diderot's "*Paradoxe sur le Comédien*" which should find their place in any well selected library. Some of them have been republished by the Dramatic Museum of Columbia (Columbia University Press) and are still available. Talma's essay *On the Art of Acting*, Coquelin's charming *The Actor and His Art* with Irving's answer to him, Fanny Kemble's *On the Stage* and William Gillette's *The Illusion of the First Time* are all interesting. George Henry Lewes' *On Actors and the Art of Acting*, though written in 1851, is still a valuable discussion of the subject and should be secured if possible. Mantzius (No. 2) devotes Vol. V to the *Great Actors of the Eighteenth Century*. William Archer in *Masks and Faces* and Brander Matthews' *On Acting* discuss various phases of the subject, and *Enter the Actress* (No. 13) illuminates some of the by-paths in the history of the art. Among recent contributions the most interesting are Stanislavsky's *My Life in Art* (No. 53) and Boleslavsky's *Fundamentals of Acting* (*Theatre Arts Monthly*, Vol. XI), Stark Young's essays (No. 78), Shaw's comments in the Terry correspondence (No. 34) and the books on Henry Irving (No. 34), and Nicoll (No. 10).

80. CONTINENTAL STAGECRAFT, by *Kenneth Macgowan and Robert E. Jones*. Harcourt, Brace: 1922. (\$5.00.)

Is a study of European productions, illustrating the amazing development in stagecraft in the years preceding 1922. Many of the books on the modern theatre already cited emphasize the importance of the artist in the theatre and are liberally illustrated, especially Cheney's *Stage Decoration* (No. 3) and his *Art Theatre* (No. 60) and Moderwell's *Theatre of Today* (No. 72).

81. TWENTIETH CENTURY STAGE DECORATION, by *Walter René Fuerst and Samuel J. Hume*. 2 vols. Knopf: 1929. (\$40.00; £5/5/—.)

A comprehensive view of stage decoration as it has developed in Europe and America during the last twenty-five years. There are chapters on costume and on masks as well as on the general subject. The second volume contains three hundred and eighty illustrations in half tone and seven color plates. An exhaustive bibliography of books on stagecraft and scenic art in all languages and a list of artists with brief biographical notes adds to its value as a reference book. Excellent index. The current numbers of *Theatre Arts Monthly* contain the most recent drawings of artists both European and American, and photographs of their productions. With its accompanying comment, criticism and news notes, it serves as an indispensable mirror of the entire theatric scene. For the work of individual artists see the illustrated books and portfolios Nos. 82-100.

The Stage Is Set, by Lee Simonson (Harcourt, Brace: 1932) is a stimulating and vigorous presentation of the subject from the pen of an expert. It is at once historical, critical and theoretic. Illustrated.

VII. PICTORIAL PRESENTATION

The theatre is so largely visual that its pictorial side is of preëminent importance. Not only are modern books on the stage liberally illustrated, but there are a number of books and folios devoted exclusively to scenic art and the work of stage designers, ancient and modern. Where pictures predominate the book becomes international, and as such can find a place in a bibliography for English and American readers even though the text is in a foreign language. The following short selection of German, French, Italian, English and American illustrated volumes is arranged alphabetically under the name of the artist or editor and represents both the history of the theatre and its modern developments, as well as the work of individual artists. The prices are not included as they vary with the variation in foreign exchange.

82. ADOLPHE APPIA. Printed by the Art Institute Orell, Fusseli, Zurich: 1929.

A large folio containing fifty-six beautiful reproductions of the designs of Appia, with an introduction in French. Appia is one of the great leaders of the modern theatre. As his writings are unfortunately not available in English, *Theatre Arts Monthly* for August, 1932, containing articles by and about him, will be found invaluable.

83. INEDITED WORKS OF BAKST. Brentano: 1927.

A collection of hand-colored reproductions of stage settings and costume designs by Leon Bakst with es-

says on his art in English by Louis Reau, Denis Roche, A. Tessier and others. A new popular edition has recently been published.

84. BEIJER AND DUCHARTRE. Recueil de plusieurs fragments des premières Comédies Italiennes. Recueil dit de Fossard, Musée National de Stockholm. Suivi de Compositions de Rhétorique de M. Don Harlequin. *Edited by Agne Beijer and P. L. Duchartre.* Duchartre et Von Buggenhoudt, Paris: 1928.

One of the outstanding collections of *commedia dell'arte* pictures, beautifully printed, excellent reproductions and a number of colored plates. The collection contains some of the earliest *commedia* iconography as well as an unusual series of *commedia* scenes. The text is in French.

85. COGNAT. Décor au Théâtre, *par Raymond Cogniat.* Edition des Chroniques du Jour, Paris: 1930.

A lively, informal presentation of modern French scenic art and of the production of such directors as Copeau, Dullin, Jouvet, Baty and Pitoëff. One hundred and thirty designs, many of them in color, illustrate the work of French artists and those who have associated themselves with the French theatre. Bakst and Picasso, de Chirico, Léger, Dethomas, Exter and many others are represented. An alphabetical list of French designers and of their productions during the last twenty years adds to its usefulness as a reference book, even though the text is in French. (See also No. 94.)

86. CRAIG. A Production, *by Gordon Craig.* Oxford Univ. Press: 1930.

A folio edition of Craig's designs for Ibsen's *The Pretenders* given at Copenhagen in 1926. It contains not only the finished designs, but preliminary drawings as

well. Thirty-five drawings are reproduced in exact color and detail and the book contains introductory notes and comments by Craig himself. For his other books see No. 74.

87. FISCHEL. DAS MODERNE BÜHNENBILD, *edited by Oskar Fischel*. Ernest Wasmuth, Berlin: 1923.

One hundred and seventy-four reproductions of original designs for the theatre including examples of the work of Craig, Strnad, Appia, Ricketts, Geddes, Jones, etc. The book is limited to designs by the artist and does not give photographs of actual productions.

88. FÜLÖP-MILLER, GREGOR. Das Amerikanische Theater und Kino, *by René Fülöp-Miller and Joseph Gregor*. Amalthea-Verlag, Zürich, 1931.

Contains a large number of photographs of American scenic-artists' designs, actual productions, pictures of actors, screen stars and dancers—the pageant of the theatre and screen in one volume, 459 half tones and 47 color plates. Gregor and Fülöp-Miller also wrote the book on the Russian theatre already mentioned (No. 51). For Gregor see Nos. 90-91.

89. GEDDES, NORMAN BEL. A project for a theatrical presentation of The Divine Comedy of Dante Alighieri, *by Norman Bel Geddes*. Theatre Arts Inc.: 1924.

Forty photographs by Francis Bruguière of Geddes' model for a stage on which the Divine Comedy might be given. Beautiful pictures showing effectively Geddes' magnificent conception. He has also written an introduction and explanatory notes—and there is a foreword by Reinhardt.

90. GREGOR. MONUMENTA SCENICA. Denkmäler des Theaters, *edited with introductions and notes by Dr.*

Joseph Gregor. National Library, Vienna. Piper & Co., Munich: 1925-1930.

A magnificent collection of reproductions, many in color, of the treasures in the Vienna National Library. This series of portfolios is undoubtedly the most superb record of the past glories of the theatre in existence outside the walls of one or two National Museums. It makes available the cream of a priceless and unique collection and should be purchased by every theatre library that can afford it. The titles of the 12 portfolios indicate the variety and wealth of their contents. No. 1. L. O. Burnacini (1636-1707), Theatrical Engineer to Emperor Leopold, I. Maschere. 2. Stage Scenery and Architectural Phantasies of the XVIIth to XIXth Centuries. 3. Fancy Dress and Other Costumes by Antoine Daniel Bertoli (1677-1746). 4. A Pageant in Lorraine—The State Funeral of Duke Charles II (1618). 5. The Old Flemish and Old Netherlandish Theatre. 6. The Carrousel of Louis XIV. 7. The Garden and the Stage in England, France and Spain. 8. Grotesque Comedy and Commedia dell' Arte. 9. Passion Plays and the Secular Theatre in the Middle Ages. 10. Mortis Imagines. 11. Festivals, Illuminations, Banquets, and Fireworks in the Days of the "Roi Soleil" Louis XIV. (1643-1715). 12. The Last Great Period of the Vienna Stage (1800-1835).

91. GREGOR. WIENER SCENISCHE KUNST, *by Joseph Gregor*. Band I, Vienna: 1923. Band II, Vienna: 1925.

These two volumes, half text in German, half pictures, contain some of the illustrations included in the *Monumenta Scenica* but they are less expensive than the larger work and in themselves interesting and valuable. The first volume is a history of scenic art during

the last 300 years, illustrated by 60 pictures from the National Library in Vienna. The second volume is devoted to costume, with a large number of excellent pictures showing every variety and type from Greek dancing girls to modern times.

92. JONES, I. *DESIGNS BY INIGO JONES. For Masques and Plays at Court, with an introduction and notes by Percy Simpson and C. F. Bell.* Walpole Society. Oxford Univ. Press: 1924.

This descriptive catalogue of drawings by Inigo Jones, most of them owned by the Duke of Devonshire, is lavishly illustrated with reproductions of designs for both costumes and stage settings. It is accompanied by a list of the masques and pageants staged by Inigo Jones during the first quarter of the seventeenth century and illustrates the beauty and magnificence with which royal entertainments were mounted at this period in England.

93. JONES, ROBERT EDMOND—*DRAWINGS FOR THE THEATRE, by Robert Edmond Jones.* Theatre Arts Inc.: 1925. (\$5.00.)

Thirty-five half-tone reproductions of drawings by Robert Edmond Jones, including designs for Hamlet, Richard III, The Jest, etc. with a foreword by the artist. (See also No. 80.)

94. MOUSSINAC. *TENDANCE NOUVELLES DU THEATRE, par Leon Moussinac.* Les Edition Albert Levy, Paris: 1931. B. Westermann & Co.: New York.

A very beautiful book on modern scenic design covering the last fifteen years in the theatre, with particular emphasis on the work done during this period in France. It has over one hundred plates, many in color with several illustrations on one page. Beginning after

Craig and Appia, he shows the best work of Copeau, Jessner, Pirchan, Jouvet, Geddes, Meyerhold, Sievert and many French designers.

95. NIESSEN. DAS BÜHNENBILD, *by Carl Niessen*. Leipzig, Bonn: 1924-1927.

A series of folios containing reproductions of prints, paintings, illuminated manuscripts, drawings, photographs, etc. covering the entire history of the theatre. The reproductions are printed on cardboard sheets, three or four to a page and are extraordinarily varied and all-inclusive. A useful pictorial record of the theatre for the student and teacher.

96. REINHARDT. MAX REINHARDT, 25 JAHRE DES DEUTSCHES THEATER, *by Hans Rothe*. Piper & Co., Munich: 1930.

A comprehensive presentation of Reinhardt's work and of the German theatre during the last twenty-five years. The text is in German, but the 267 half-tone reproductions showing scenery, costumes, actors and plays make it valuable as a commentary on the modern German theatre.

97. RICCI. LA SCENOGRAFIA ITALIANA, *by Corrado Ricci*. Treves, Milan: 1930.

A very thorough pictorial presentation of Italian scenic art from the time of Peruzzi onward. The famous theatres of Renaissance Italy are presented, as well as designs for stage settings by the great masters such as Torelli, Burnacini, the Bibienas, Piranesi, etc. The romantic pictorial school of scene painting, such as survives today mainly in opera, is here very handsomely illustrated. The text is in Italian and the book contains 205 illustrations, a bibliography and an index.

98. SHERINGHAM. DESIGN IN THE THEATRE. Special number of *THE STUDIO*, edited by George Sheringham and James Laver. A. C. Boni: 1927.

This special number of *The Studio* is valuable as it presents in a convenient collection the work of such men as Lovat Fraser, Sheringham, Pollock, etc. as well as the continental designers and one or two Americans. Gordon Craig and Nigel Playfair contribute articles, as well as the editors.

99. THEATRE ARTS PRINTS. *Introduction* by John Mason Brown. The John Day Co.: 1929. (\$2.50.)

A collection of one hundred and fifty reproductions of photographs, engravings, drawings, and paintings covering the entire history of the theatre from Greece to the present day. The plates are printed separately and sold in a small box. The collection is most useful to the student as it covers every phase of theatre activities—scenery, costume, historical development, modern experiments—and is inexpensive.

100. URBAN. THEATRES, by Joseph Urban. Theatre Arts Inc.: 1930.

A collection of Urban's designs for theatres, some actually constructed and in use today, others merely projects. Theatre building has been slow to feel the impetus which has carried scenic design so far ahead during the last decades. These drawings indicate that it is finally beginning to shake off the hold of a dead tradition and move forward with the needs of the day.

Among the books listed in the main body of this bibliography, those in which pictures form a particularly important part are:

Mantzius (No. 2), Cheney's *Stage Decoration* (No.

3), Nicoll, *Development of the Theatre* (No. 4) and his *Masks, Mimes and Miracles* (No. 10), Duchartre's *Italian Comedy* (No. 16), Fülöp-Miller and Gregor, *The Russian Theatre* (No. 51), Macgowan and Jones, *Continental Stagecraft* (No. 80), and Fuerst and Hume, *Twentieth Century Stage Decoration* (No. 81).

Among the books not listed, but which promise to be a mine of wealth as far as illustrations are concerned, is the new French *Histoire Générale Illustrée Du Théâtre*, by Lucien Dubech, in collaboration with J. de Montbrial and Madeleine Horn-Monval. (Librairie de France: 1931.) The two first volumes cover the Greek, Roman and Mediæval Stages. Five volumes are projected.

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